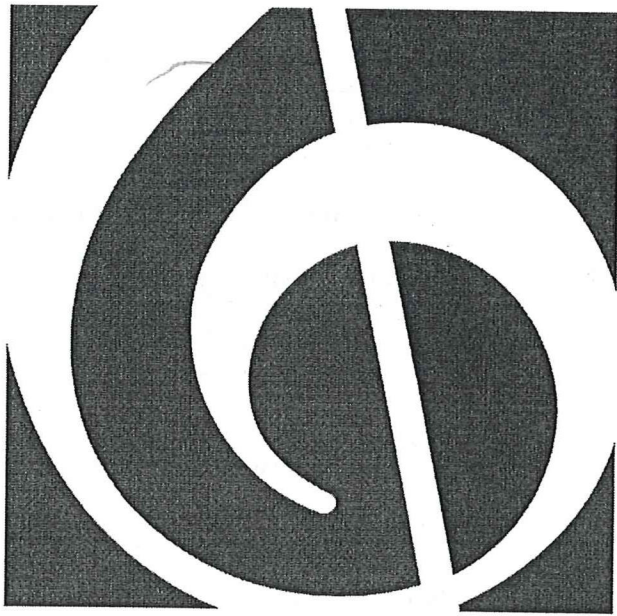


CD 01--67/68

FACULTY *of* MUSIC



2001-2002

WHERE GREAT MUSIC MEETS GREAT MINDS

Monday, October 1, 2001, 8 p.m.
Walter Hall

Faculty of Music

Presents

Amici

Joaquin Valdepeñas, clarinet	Aislinn Nosky, violin
David Hetherington, cello	Scott St. John, violin
Patricia Parr, piano	Max Mandel, viola

Violet Archer
(1913-2000)

Four Duets for Violin and Cello (1979)

Brooding
Restless
Interlude
Pacan

Scott St. John, violin; David Hetherington, cello

Vincent d'Indy
(1851-1931)

Trio in B-flat major, Op. 29

Ouverture: Modéré
Divertissement: Vif et animé
Chant élégiaque: Lent
Finale: Animé

Joaquin Valdepeñas, clarinet;
David Hetherington, cello; Patricia Parr, piano

INTERMISSION

W. A. Mozart
(1756-1791)

Quintet in A, K.581

Allegretto
Larghetto
Menuetto—Trio I/II
Allegretto con Variazioni

Joaquin Valdepeñas, clarinet; Scott St. John, violin;
Aislinn Nosky, violin; Max Mandel, viola;
David Hetherington, cello

Tonight's programme is performed on the Edith McConica Steinway Piano
Tonight's concert has been made possible by the support of Toronto Arts Council,
Ontario Arts Council and Canada Council.



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Programme Notes

by J. DREW STEPHEN

Four Duets for Violin and Cello

VIOLET ARCHER (1913-2000)

When Violet Archer passed away in February 2000, Canada lost one of its most distinguished and respected composers. She was a recipient of the Queen's Silver Jubilee Medal in 1978 for long and distinguished service in music, an Order of Canada in 1983, and recognized as Composer of the Year by the Canada Music Council in 1984. There is also an ornamental park in Edmonton named in her honour, and in 1987 the Canadian Music Centre Library at the University of Calgary was dedicated to her and renamed the Violet Archer Library. Archer was born in Montreal where she began her studies with Claude Champagne and Douglas Clarke at the McGill Conservatorium. She later played percussion in the Montreal Women's Symphony Orchestra, taught theory and piano, and worked as an accompanist. International recognition as a composer was achieved when Adrian Boult selected her *Britannia, A Joyful Overture* (1941) for performance on the BBC and broadcast to troops in Europe. Further studies in composition took her to Béla Bartók in New York and Paul Hindemith at Yale University. After holding positions at universities in Texas and Oklahoma, Archer was invited to join the faculty at the University of Alberta in 1962 where she remained until her retirement in 1978.

Archer was a methodical composer who was thoroughly grounded in traditional Western styles and forms, yet also familiar with contemporary procedures and influenced by folklore. She adhered to the ideal that music should be functional and accessible to a large public, an ethic that is apparent in her many educational works. As described by former student David Duke, she was "a master of complex dissonant counterpoint and an artist who has often been inspired by simple folk materials; a pragmatist who has been able to reconcile creatively many of the major musical dialects of our century;

an individual with a lively sense of adventure, diverse tastes and great sensitivity." The Four Duets for Violin and Cello were written in 1979.

Trio in B-flat major, Op. 29

VINCENT D'INDY (1851-1931)

Vincent d'Indy came from an aristocratic military family in the Ardèche region in southern France. Although he received piano lessons and showed musical promise as a boy, he remained more interested in military matters and his hero Napoleon. Only during an extended trip to Italy at the age of 18 did he become aware of his potential as a composer rather than an army officer. On the recommendation of his friend Henri Duparc, d'Indy entered César Franck's organ and composition classes at the Paris Conservatoire, devoting himself thereafter entirely to music. Franck had an important influence on d'Indy's musical style, as did Beethoven and Wagner, but his devout Catholic upbringing also led to an interest in Gregorian chant that, coupled with his love of folksong, can be heard in many of his compositions.

The Trio in B-flat Major dates from 1888 and is the first important work in d'Indy's mature style. Although it does not follow a specific model, it owes much to Franck's emphasis on structural unity. Several ideas recur throughout the work, but the first theme in particular plays an important structural role. It is used in all four movements, appearing as both melody and accompaniment and in combination with the other thematic material. As a pianist who occasionally played both the cello and the clarinet, d'Indy understood and wrote effectively for all three instruments. It is a highly polished work that remained one of his particular favourites; he not only used it as an example in his composition classes, but continued to perform it in public, playing the piano part, throughout his long life.

Quintet in A, K. 581

W. A. MOZART (1756-1791)

Mozart's Quintet for Clarinet and Strings owes its inspiration to the great virtuoso Anton Stadler (1753-1812). Stadler played first clarinet in the Imperial Court Orchestra in Vienna and was one of Mozart's closest friends during his last years in that city. In addition to their shared interest in Freemasonry, Mozart greatly admired Stadler's playing and wrote a number of works for him, including his last instrumental work, the Clarinet Concerto. Stadler was responsible for making several technical innovations to the clarinet, adding keys to make it capable of more agility, and, because of his fondness for the rich sound of the clarinet's lowest notes, developing an instrument of his own, the "Stadler Clarinet", with an extended low range. It was for this instrument that Mozart composed the quintet although it is usually

heard on the standard clarinet today.

Mozart was highly sensitive to the expressive qualities of the clarinet and its magnificent ability to blend in with the other instruments. Its role in the ensemble is mostly a leading one, but there are times when its soft tones are used to merely add a touch of colour that augments the overall sound of the ensemble. The work opens with a brief introduction from the strings before the clarinet enters with an arpeggio figure – traditionally the bane of clarinet writing – that Mozart transforms into something of unforgettable beauty and grace. The Larghetto is a graceful, lyrical song, "euphony radiating love" as Maurice Ravel once described it. In the minuet with its double trio, the strings take on an increasingly prominent role, while the variations are full of insolence and wit, with all of the participants taking turns playing lighthearted games with the theme.

Meet the Artists

Joaquin Valdepeñas, clarinet

Joaquin Valdepeñas, principal clarinetist of the Toronto Symphony Orchestra, makes international appearances as a soloist, chamber musician and conductor. He has performed at festivals throughout the world, including those of Aspen, Banff, Casals, Edinburgh, Marlboro, Mostly Mozart, Vancouver and Nagano, Japan. Mr. Valdepeñas has performed with musicians such as Kathleen Battle, Glenn Gould, Cho-Liang Lin, Rudolf Serkin, Richard Stoltzman and Pinchas Zukerman, and has collaborated with the American, Muir and Orford String Quartets, the Kalichstein-Laredo-Robinson Trio and the Chamber Music Society of Lincoln Center.

Commissioning many works by Canadian composers, he gave the American première of *Aria for Clarinet and Orchestra* by Michael Colgrass, with the Buffalo Philharmonic. Mr. Valdepeñas made his European debut with the BBC Welsh Symphony on BBC Television and has recorded the Mozart *Clarinet Concerto* with the English Chamber Orchestra (Summit DCD131). He has recorded extensively for the CBC Records, Centrediscs, Sony and Summit labels.

David Hetherington, cello

A native of St. Catharines, Ontario, David Hetherington received his musical training at the Royal Conservatory of Music and the University of Toronto, furthering his studies in New York, Italy and Germany with Claus Adam, André Navarra and Paul Tortelier. Currently the assistant principal cellist of the Toronto Symphony Orchestra, Mr. Hetherington teaches cello and chamber music at the Royal Conservatory of Music. Much in demand as a chamber musician, he collaborates with several small ensembles, including his own string quartet, Accordes. Through this group he has developed a keen interest in contemporary music, performing regularly for New Music Concerts and other contemporary music organizations. In addition to his recording activities with Amici, Mr. Hetherington has recorded for CBC Records, and the Canadian Music Centre's Centrediscs, with whom he has recently released the première recording of Talivaldis Kenins' prize-winning *Cello Sonata* and for whom Accordes has recorded the string quartets of Harry Somers.

Patricia Parr, piano

Since her debut with the Toronto Symphony at the age of nine, Canadian pianist Patricia Parr has been a soloist with major orchestras including Toronto, Cleveland, New York, Philadelphia and Pittsburgh under such conductors as Eugene Ormandy, William Steinberg and Walter Susskind. Internationally renowned for her sensitivity and the integrity of her playing, her outstanding qualities as a chamber musician have resulted in invitations to numerous festivals including the prestigious Marlboro Music Festival and collaborations with many ensembles, among them the Guarneri, Orford and Vermeer String Quartets. She has toured Europe, Australia, Mexico, the United States and Canada, and frequently performs as a duo recitalist. Her recordings appear on the CBC Records, Centrediscs and Summit labels. Ms. Parr is a graduate of the Curtis Institute of Music, where she studied with Isabelle Vengerova and Rudolf Serkin. Since 1974, she has been a professor at the University of Toronto's Faculty of Music, teaching piano and chamber music.

Scott St. John, violin

With riveting and virtuoso performances on violin and viola, Scott St. John has captured the attention of the musical world. Appearances with the Cincinnati Chamber Orchestra led to a debut with the Boston Pops under Keith Lockhart and a solo appearance with the Toronto Symphony in 1996/97 led to further performances the following season and an international career.

An avid chamber musician, Scott participates regularly at the Marlboro Music Festival in Vermont and has launched a new series in New York City's Merkin Hall with his Chamber Music Company. Born in London, Ontario, Scott began playing the violin at the age of three. After advanced studies with David Cerone, Arnold Steinhardt and Felix Galimir, he graduated from the Curtis Institute of Music in 1990. Deeply committed to education and outreach, Scott St. John has recently been appointed Assistant Professor of Violin and Viola at the Faculty of Music, University of Toronto.

Aislinn Nosky, violin

Aislinn Nosky was born in Nanaimo, British Columbia and received her early training there with Heilwig von Koenigsloew at the Central Vancouver Island Community Music School. In 1993, Aislinn moved to Toronto to study with Lorand Fenyves at the Royal Conservatory of Music. Since completing her studies, Aislinn has been in demand as an orchestral and chamber musician. She plays in several orchestras around Toronto, including the Toronto Symphony Orchestra, the National Ballet of Canada Orchestra and Tafelmusik Baroque Orchestra. She is a member of the Via Salzburg Chamber Orchestra and I FURIOSI Baroque Ensemble. In November 2001, Aislinn has been invited to appear as Guest Concertmaster of the Symphony of Nova Scotia in Halifax.

The violin is kindly loaned to her by the Banff Centre for the Arts.

Max Mandel, viola

Violist Max Mandel recently finished his undergraduate studies with Steven Dann at the Faculty of Music, University of Toronto where he also studied violin with Professor Emeritus David Zafer. For six years, Max was a member of the Metro String Quartet who performed extensively collaborating with distinguished artists including Menahem Pressler, The Orfeo Duo, Laurence Lesser and Gilbert Kalish. The Metro Quartet participated in the festivals of Banff and Scotiafest in Halifax, The Steans Institute at Ravinia and The Juilliard String Quartet Seminar.

Max has appeared as soloist with the U. of T. Chamber Orchestra and the Banff Chamber Players. He is a much sought after chamber musician and has performed with such musicians as Lorand Fenyves, The St. Lawrence Quartet, Jean Stillwell, Scott St. John and Fred Sherry. Competition prizes include the 1998 Special Prize at the Montreal Symphony Competition and selection for the Debut Young Artist Series 2000. He currently holds the position of Principal Violist of the Via Salzburg Chamber Orchestra.

Max lives in New York City where he studies with Samuel Rhodes at The Juilliard School of Music.

Amici is Ensemble-in-Residence at the Faculty of Music, University of Toronto

ACKNOWLEDGEMENTS

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2001-2002

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William Aide, piano Patrick Gallois, flute Shauna Rolston, cello

Friday, October 12
8 pm. Walter Hall

Haydn: Trio for flute, cello and piano in G major
Prokofiev: Sonata for flute and piano in D major
Desbrière: Cinq pieces etranges, for flute and piano
Debussy: Cello Sonata
Martinu: Trio for flute, cello and piano

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